The EDISON KINETOGRAM

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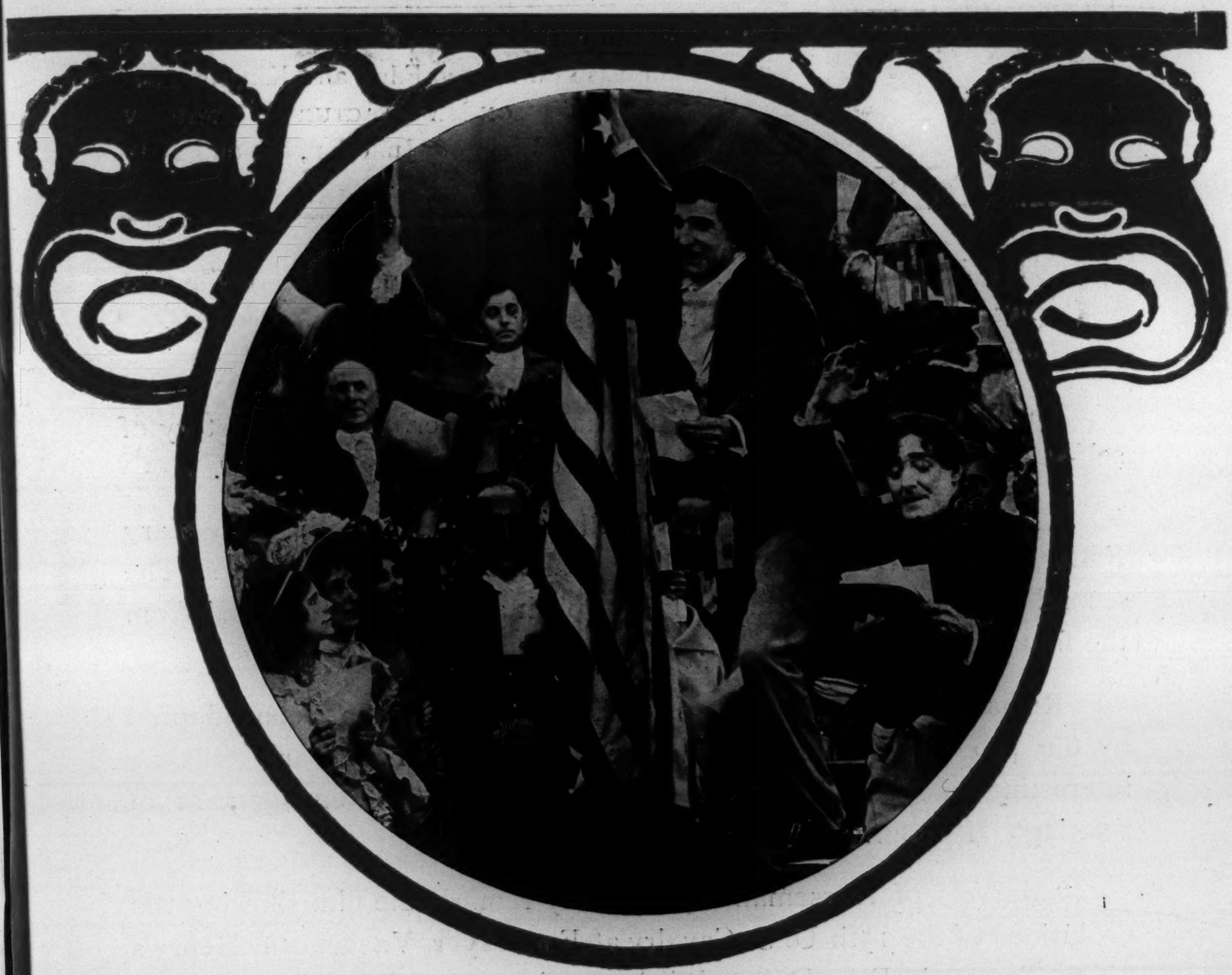


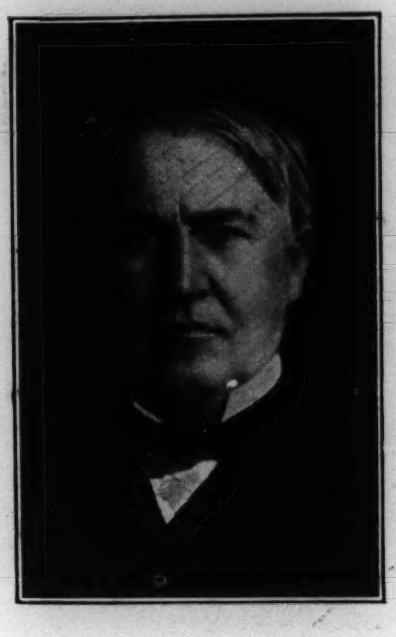
SCENE FROM

THE STAR SPANGLED BANNER

FILM No. 6819.

EDISON FILMS TO BE RELEASED on Sept. 2nd, 6th, 9th & 13th, 1911

Vol. 3 AUGUST 15, 1911 No. 9



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

THIS issue of the KINETOGRAM marks the appearance of the first picture in our United States History series, and it is a "feature" without any question.

In "The Price of a Man" we have a powerfully human story of self-sacrifice, that will grip your audience from beginning to end.

"Trading His Mother" is a delightful little comedy with Mary Fuller, Marc McDermott and Yale Boss as the principal characters. The second release on the same reel is "Polish and Pie," a "scream" from the first scene to the last.

Richard Harding Davis' story "The Derelict" has been adapted by our producers under the name "The Crucial Test," and tells an interesting and thrilling story of the famous naval engagement of Santiago Harbour.

"Marvels of Horsemanship," a truly remarkable film showing the evolutions of the 15th U. S. Cavalry at Fort Myer, Va., and O. Henry's "The Trapper's Five Dollar Bill" complete our offerings for the two weeks.

We feel we may say without fear of contradiction that the seven releases are of more than ordinary interest and will be received accordingly by exhibitors everywhere.

Edison Release Days: Every Wednesday and Saturday.

EDISON FILMS

To be released on **Sept. 2nd, 6th, 9th & 13th, 1911.**

Edison Film No. 6819 **Copyrighted, June, 1911** **Released, Sept. 2nd, 1911**
Code, VOORSPOOK **Approx. Length, 1000 feet**

The Star Spangled Banner

(DRAMATIC)

CAST OF CHARACTERS

FRANCIS SCOTT KEY, THE COMPOSER OF THE STAR SPANGLED BANNER ..... GUY COOMBS
DR. WILLIAM BEANES, HIS FRIEND ..... CHARLES OGLE
MRS. BEANES ..... LAURA SAWYER
THEIR DAUGHTER ..... GLADYS HULETTE
PRESIDENT MADISON ..... SIDNEY BOOTH

NO poem in all the history of literature was inspired and conceived at a more dramatic moment or came more direct from out the depth of an author's heart than did Francis Scott Key's anthem, the Star Spangled Banner, which he wrote for a nation's everlasting glory on the gray misty dawn, on the morning of September fourteenth, eighteen hundred and fourteen, when held a prisoner of war on the deck of a ship, filled with all the fervour and patriotism of a spirit that overflowed with the divine rights of mankind and of deep love for his native land. Through all those long hours of the night he watched those black southern ramparts of old Fort Mc

Henry from whose sides flashed forth the sullen deadly roar of cannon and gun that so valiantly resisted the onslaught of shot and shell from the British gunboat lying in the harbour. Suddenly the firing ceased and there was silence, hope, fear, longing for the dawn's first gleam. Was it victory or defeat that would flutter from that flagstaff that the eye could scarcely see in the blackness of the night? It was the darkest hour in the young poet's life when, with silent, longing eyes, he gazed out into the blackness of the night, praying for the dawn and that our flag was still there. What passed through his soul has been echoed around the globe and as the strains of the Star Spangled Banner reach our ears to-day, one cannot help but catch the thrill, the joy, the infinite riot of patriotism that must have passed through his soul as he wrote on the back of an old envelope these lines:

"Oh! say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh! say does that star spangled banner yet wave
O'er the land of the free and the home of the brave?" * * * *
"Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines in the stream,—
'Tis the star spangled banner; oh! long may it wave,
O'er the land of the free and the home of the brave."

Francis Scott Key gave the American flag a title that will stand through the ages, and gave to America one of the grandest martial anthems that the world has ever known.

Who wrote the music no one has ever discovered, for the dust of the past years has never uncovered his name to the glory which rightfully belongs to it.

The Edison Company has endeavoured to give to the motion picture world a true and accurate history of the cause and effect which culminated in the writing of the Star Spangled Banner.

We are shown the spirit of the time of eighteen hundred and twelve and here we are introduced to Dr. Beanes and his family; their friendship for the young loyal Key and the Doctor's sympathy for the wounded and sick, the humiliation and insult in his own home and eventually his capture by the British soldiers. We also see Key's prompt action in arranging to secure his release through the help of President Madison. From there on the story carries us to his arrival on the British battleship and the release and exchange granted to Dr. Beanes who is held there a prisoner and shows us why Francis Scott Key was on board the ship a prisoner during the bombardment of Fort McHenry, which takes us up to the inspired moment when Key first wrote his wonderful first and second verses of the Star Spangled Banner on the back of an old envelope. We are also shown the patriotism and the emotions of the man on the night of September fourteenth in a room in a hotel in Baltimore where he finished his work with "And this be our motto,—'In God is our trust.'"

The Edison Company does not stop here but takes us on into the following day when the Star Spangled Banner was sung for the first time in an old tavern next to the Holiday Street Theatre; there one named Ferdinand Durang mounted on a table, sang the soul inspiring strain and words that caught the enthusiasm of the time and the old walls of the tavern echoed and re-echoed with cheer after cheer which has continued to echo on down to our day and will still echo far into the future, every time the strains of the Star Spangled Banner reach the ears of the friends and daughters "O'er the land of the free and the home of the brave."

Edison Film No. 6820 **Copyrighted, July, 1911** **Released, Sept. 6th, 1911**
Code, VOORSPRAAK **Approx. Length, 1000 feet**

The Price of a Man

(DRAMATIC)

CAST OF CHARACTERS

JOHN BRAHAM, falsely arrested	CHARLES OGLE
MRS. HELEN JOHNSON	MIRIAM NESBITT
HER TWO CHILDREN	GLADYS HULETTE EDNA MAY WEICK
THE MINISTER	WILLIAM WEST

JOHN BRAHAM is discharged by farmer Jones and when he demands his pay, he is told to come for it that night. He does so, only to find the farmer lying dead upon the floor ; a blood stained poker near by tells the tale. He picks up the poker just as several neighbours enter who, upon seeing it in his hand and the dead man lying near by, immediately accuse him of the crime and hurry him away. He is tried and sentenced to death but manages to make his escape. In his flight he begs food at the house of a poor widow. He is kindly received and invited into the house where he eats ravenously of the food set before him. The widow's two children look on in wonder, but attracted by his kindly face, soon make friends with him. Suddenly there is a knock at the door and realizing that it is the warden and his guards who are searching for him, he begs the widow to hide him from his pursuers. This she does and as the guards enter she cleverly puts them off the scent. Braham thanks her warmly for shielding him and is about to leave when there is another knock. Hastily hiding again he overhears a marshal demanding payment of a chattel mortgage for $500.00 which he holds upon her goods. The widow is unable to pay and he leaves, threatening foreclosure. Braham comes from his hiding place, bids her good-bye and goes out.

Passing along the road he sees a poster offering $500.00 reward for his capture dead or alive. Realising that this amount will save his benefactress, he resolves to surrender himself to some honest person who will receive the reward and turn it over to the widow. He presents himself to the village parson, explains his plan

and finally obtains his reluctant consent. The parson turns him over to the prison guards and receives the promised reward. Braham is hurried back to prison to carry out the death sentence, while the parson, bent on his mission of charity, arrives at the widow's home in time to prevent the foreclosure. When she questions him as to the source of the money, he tells her the story of Braham's sacrifice. She at once determines to save him if possible and together with the minister she leaves to lay the case before the Governor.

In another part of the state a wretched broken specimen of humanity has been seriously injured and taken to the hospital where he is told he has but a short time to live. Knowing the end is near, he calls for a priest, in whose presence he dictates a confession, acknowledging himself the murderer of farmer Jones. Asking the priest to right the wrong he has done, he passes away. The priest loses no time and hurries to the Governor's office where he meets the widow and the minister who have been pleading for Braham's life and presents the dead man's confession to his Excellency.

The Governor, thoroughly convinced of Braham's innocence, at once issued a pardon which he gives to the widow to carry to Braham herself.

Braham has been released upon telegraphic instruction and is awaiting the arrival of the pardon, when the widow and her children, escorted by the parson, enter with the pardon. There is a happy reunion and Braham, now a free man with the stigma of crime lifted from his good name, grasps the opportunity to propose to the widow who promptly accepts him.

Edison Film No. 6822 **Copyrighted, July, 1911** **Released, Sept. 6th, 1911**
Code, VOORSTENG **Approx. Length, 500 feet**

Polish and Pie

(COMEDY)

CAST OF CHARACTERS

MR. JONES.....CHARLES SUTTON
HIS DAUGHTER.....MARIE TENER
HER YOUNG MAN.....EDWARD BOULDEN
THE COOK.....ROLINDA BAINBRIDGE

MR. BROWN noticing the worn and scratched condition of his furniture, decides to improve it with a new coat of varnish. He accordingly goes to a paint store and calls for a pint of shellac. To enable him to carry it conveniently, the clerk pours it into a whiskey flask.

Returning home Mr. Brown finds his

wife entertaining some ladies of the Local Temperance Society who, upon seeing the bottle of shellac, take it for granted that Mr. Brown indulges in intoxicating liquor and leave the house in haughty disdain.

A little later, Brown's maid of all work mistakes the bottle of shellac for brandy and puts a liberal quantity of it into a home-made pie which she serves for dinner. Returning to the kitchen she drinks what is left in the bottle. It takes her but a moment to realize that she has swallowed something other than brandy. Screaming at the top of her voice she dashes frantically into the dining room to warn the family, but too late, as the daughter's favoured young man who has already eaten a goodly portion of the pie now thinks he is poisoned and goes into convulsions. The house is in an uproar until Mr. Brown explains that the bottle contained merely a mixture of alcohol and lac which is not at all fatal. Suffice it to say the maid immediately takes the pledge.

This farcical film was made for the sole purpose of driving away the blues; whether you feel like it or not, it will make you roar.

Edison Film No. 6821 **Copyrighted, July, 1911** **Released, Sept. 9th, 1911**
Code, VOORSTEEK **Approx. Length, 500 feet**

Trading His Mother

(COMEDY)

CAST OF CHARACTERS

THE WIDOW..... MARY FULLER
HER SON..... YALE BOSS
THE SUITOR..... MARC McDERMOTT

DONALD is a small boy with a very charming young widow for a mother. His joy in the possession of so fascinating a guardian is somewhat dimmed and ruffled by the desire of older persons to share that possession or as it looks to him, to take her from him. He is a jealous and vigilant chaperon in intent if not in person and it makes it rather difficult for the young men who would like to make love to the charming little widow.

One of them does succeed in making friends with Donald, except when the mother is near, and it is then that he learns that Donald does not possess a watch and that a watch is one of his great heart desires. This suggests a

very brilliant idea to Lawrence, this particular suitor, and when he next appears at the house of the little widow, he brings a pretty boy's watch with him which he offers to Donald. Of course Donald is delighted, but when he understands that he can only possess the watch on condition that he allow Lawrence to possess his mother, his soul is troubled within him. The temptation, however, is too great and he finally agrees to the bargain and the marriage takes place.

While they are gone on their wedding tour, Donald finds that being left alone with a nurse is very lonesome business and he begins to repent sorely of his bargain. Finally when he can stand it no longer, he sits down at the desk in the big lonely library and pens very carefully a very business-like letter to Mr. Lawrence. It reads: "Dear Mr. Lawrence: Please bring mother back and you may have the watch again. It is as good as new. I need her very much, Donald." The effort proved so great an exertion that Donald falls asleep over it and of course it so happens that the wedding couple are just returning at this time. They come in and find the sleeping boy and the letter and then the little mother sees a way out of the difficulty. She tells Donald that he can keep the watch and have her also and all that is necessary is for him to accept the new papa into the bargain. This solution of the difficulty had never occurred to the boy before and being struck with the magnanimity of the offer, he closes with it.

This is a delightful little story beautifully played by the Edison Company and produced with just as much care as their more ambitious offerings.

Edison Film No. 6823 **Copyrighted, July, 1911** **Released, Sept. 9th, 1911**

Code, VOORSTEVEN **Approx. Length 1000 feet**

The Crucial Test

A story of the Spanish-American War from "The Derelict" by Richard Harding Davis

(DRAMATIC)

CAST OF CHARACTERS

CHARLES CHANNING, a discharged reporter.....HERBERT PRIOR
J. R. KEATING, the star reporter .....RICHARD NEIL
MANAGING EDITOR.....JAMES GORDON
THE TELEGRAPH OPERATOR.....RICHARD RIDGELEY
THE CAPTAIN OF THE TUG.....CHARLES SUTTON

THE above title is the name under which the Edison Company have so ably adapted Richard Harding Davis' story, "The Derelict," for Motion Picture purposes, and have so wonderfully portrayed the now famous battle of Santiago Harbour and the destruction of the Spanish fleet on that memorable Sunday morning of July the third.

Just how Channing, a derelict reporter,

stranded in Cuba, succeeded in witnessing this naval engagement and how he wrote up the story and flashed the news to a certain great daily in New York before any other papers had received it, is the main theme around which this interesting and exciting picture is laid. It was taken by our Company while on their Southern trip and thus has an added charm as the scenes are all taken with the natural environments in which Davis's story is related.

Channing was a reporter from the ground up; a writer who could catch the public and hold it but after he had been sent down to Santiago by his paper he failed to send in the startling news quick enough to suit the people at home. For this there was a good reason as there was nothing to send in, as it proved to be just that period of suspense and waiting when the Spanish fleet was laid up in the harbour of Santiago, but it caused the manager of his paper to wire him his discharge and send another man down in his place. Consequently, when the story opens Channing finds himself stranded in Cuba without a job and without money.

Keating, the new reporter, arrives and at once falls into the ways of a great many newspaper reporters who have nothing to do but to wait until something turns up, takes to drinking heavily and becomes careless of what is going on, while each day finds Channing more destitute and more despondent, until he has reached the stage of sleeping on the docks at night—broke, hungry and weak.

By chance he hears Keating arranging to engage a tug to visit the American fleet, and unbeknown to Keating, who is greatly under the influence of liquor, he secures a job on the boat as a deck hand. This was a wonderful piece of luck, for just as the fleet is sighted there is a movement on the deck and the next moment the Battle of Santiago is on.

Channing rushes down to the Captain's stateroom to call Keating, but finds him drunk and almost insensible to what is going on around him. Channing rushes on deck and there beholds the pride of the Spanish war fleet shattered, broken and sunk while great huge black columns of smoke are pouring from the vessels. It is a wonderful sight and the reporter's instinct gets the better of him. He writes the story of the victory, succeeds in reaching the telegraph office before anyone else and sends in the whole story, but sends it under the name of the man who would hardly speak to him and who lay dead to all around him in the stupor of drink.

Keating returns to New York, dejected and remorseful, and finds to his great astonishment that his paper scored a "scoop" on the story. He is followed some three months later by Channing, a human derelict drifting on the sea of fate. While seeking employment in his old office he meets Keating, who this time shows the manly side of his nature and tells the managing editor that Channing was the real star in the Cuban episode.

Edison Film No. 6824 **Copyrighted, July, 1911** **Released, Sept. 13th, 1911**
Code, VOORSTOOT **Approx. Length, 1000 feet**

Marvels of Horsemanship

Evolutions of 15th U.S. Cavalry, Fort Myer, Virginia

(DESCRIPTIVE)

THIS film was taken by special permission of Colonel Joseph Garrard 15th U.S. Cavalry and is the most remarkable exhibition in many ways that it has ever been our privilege to show. The fifteenth United States Cavalry are known both in this country and abroad as the most expert body of horsemen in the world, but comparatively few are privileged to witness their feats. It can therefore be imagined what a treat is in store for the motion picture public when millions will have the same opportunity of seeing this wonderful body of men and horses perform just as well as though they were on the actual ground at Fort Myer.

The film opens with an exhibition of horseback riding, including jumping over hurdles, in which the men ride one, two and three horses, jumping over them, standing backwards, standing on their heads - in fact doing all sorts of inconceivable things. Next we are shown an exhibition of Cossack riding with saddles and stirrups. This is no less remarkable than the bareback work, and one scene showing the men tearing down the field picking up pieces of paper from the ground is truly thrilling. Next we are shown some high jumping, in which after several attempts, a six foot jump is made. This is considered a very high jump.

The closing part of the film makes about the most beautiful picture that has ever been shown on the screen. It consists of a fancy drill by thirty-two men besides the colour bearer and officer in command, who go through a series of evolutions, forming circles, squares, crosses, galloping in and out until one is fairly carried away with the wonder and beauty of the scene.

Fortunately the conditions under which this picture was taken are ideal from a photographic standpoint and all the manœuvres are thus shown through the medium of photography that leaves nothing to be desired.

Every true American may well feel a certain sense of pride as he looks upon the daring riding and marvellous evolutions of the troop. The film is as full of action as the "wildest" western picture ever released. When to this condition is added the interest which naturally centres around any part of our national cavalry, surely little more could be desired.

Edison Film No. 6825 **Copyrighted, July, 1911** **Released, Sept. 13th, 1911**
Code, VOORTDUREN **Approx. Length, 980 feet**

The Trapper's Five Dollar Bill

From "The Whirligig of Life" by O. Henry

(COMEDY)

CAST OF CHARACTERS

THE TRAPPER ..... EDWARD O'CONNER
HIS WIFE..... ROLINDA BAINBRIDGE
THE JUDGE ..... ROBERT BROWER

JUST because Hank Bilbro who lives in the backwoods of the Cumberland range, sold two fox skins for a crisp new five dollar bill and wouldn't buy his wife, Aurelia, a new pair of shoes, she started a quarrel which ended in yoking the oxen to the old cart and driving to the nearest Justice of the Peace in quest of a divorce.

Thaddeus Widdup, the Justice of the Peace, after hearing the case decides to grant them a separation. Hank has but five dollars which the Judge pockets and conveniently makes that amount the regular price of a divorce. Aurelia then puts in a claim for five dollars alimony to enable her to buy a much needed pair of shoes. The Judge decides in her favour and orders Hank to produce the amount within twenty-four hours.

That night the Judge is held up and relieved of that crisp new five dollar bill at the point of a double barrelled shot gun, the robber compelling him to roll up the five dollar bill and stick it into the muzzle of the gun.

The next day Hank is promptly on hand and in the presence of the Judge pays Aurelia the alimony with a new five dollar bill that has an inclination to curl up as though it had been inserted into the end of a gun burrel. The Judge eyes it but makes no comment, giving each a peculiarly worded document which, after reading, causes them to regret taking such a hasty step. Then and there they become reconciled and are about to go back to their log cabin, when the Judge reminds them they are no longer man and wife but stands prepared to perform the solemn ceremony of marriage, the fee in this particular case to be five dollars. Aurelia quickly pays the price and the curling five dollar bill once more finds its way into the Judge's pocket, and Hank and Aurelia climb into the old cart and go home happy.

The comedy in this film is of that unique quality which distinguishes all the work of its lamented and gifted author, and makes a most enjoyable and entertaining picture.

Life Boiled Down

In the photoplay of to-day is to be seen the essence of the modern drama—concise, snappy, realistic, packed with significant action. It is quite different from the ancient, classic drama which thrilled the Greeks and Romans of two thousand years ago.

Greek drama, in fact the drama of all nations, developed out of religious ceremonies, and there was little or no attempt at scenic verisimilitude. Such a thing was impossible, for the art of scene painting, the "boxed" stage and artificial lighting of to-day, were impracticable and not even dreamed of. All these details were supplied by the imagination of the auditors who had no difficulty in assuming that the flat plains of the Greek stage—platform – were mountains, forests, oceans, palaces, or anything at will. In that same day there was no action, as the word is understood in our time. Lacking means of realistic presentation, all deeds of great moment were done off the stage. It was an added factor under those conditions that these events taking place away from the sight of the audience, had a greater effect on the imaginative faculties of the audience. To take the place of action, the various characters stood upon the stage and declaimed for many minutes concerning the deeds they were about to perform, and the motives which were impelling them to those deeds. Then they went out and did them and the audience thrilled under actions that were invisible to their eyes.

The modern stage has, with its implicated development, met the demands of real life ; that is, that it be able to present artificially, and yet in such a manner as will create an illusion of reality, the better part of the happenings of the modern world. In our day we play up the action and minimise the talk.

It remains for the motion picture to reduce the drama to its essence, which is action. Minus dialogue, the photoplay has no other material than action, and this the photoplay has carried to a point of great effectiveness and refinement. Given a particular set of characters, under circumstances which are stated at the outset, the photoplay shows us in the course of fifteen minutes the most intricate working of an impelling force and its results. There is no dead wood, no verbal lumber, no ten minutes' speech. forthcoming from the character detailing poetic thoughts and flights of fancies, while action holds their horses. It is not what people say but what they do that counts in real life, and that is what the photoplay presents to our eyes.

The result is that the photoplay shows us the essence of life. It is life intensified and rendered significant. The spectator is not doomed to sit through hours of moralizing or speechifying. He is in a position to grasp as much as he can see, to interpret as much as he can comprehend, in his own particular way, and for his own particular uses, of what the playwright presents to him.—*Motography.*

Recent Edison Releases

A Complete Table from June 15.

June	17	How Spriggins Took Lodgers (Com.) ... 1000
	21	—Turned to the Wall (Dr.) ... 1000
	21	—The Two Heroes (Com.) ... 975
	24	—The Twin Towers (Dr.) ... 1000
	28	—The Child and the Tramp (Dr.) ... 1000
July	1	—Josh and Cindy's Wedding Trip (Com.) ... 1000
	5	—Edna's Imprisonment (Com.) ... 975
	5	—Baby of the Boarding House (Com.) 1000
	8	—The Panama Canal in 1911 (Descr.).. 990
	12	—The Quarrel on the Cliff (Dr.) ... 1000
	12	—In and Around Havana, Cuba (Descr.) ... 450
	15	—In the Baggage Coach Ahead (Dr.) 1000
	15	—How the Hungry Man was Fed (Com.) ... 550
	19	—Aida (Dr.) ... 1000
	19	—Madeline's Rebellion (Com.) ... 990
	22	- A Case of High Treason (Dr.) ... 1000
	26	- Captain Nell (Dr.) ... 1000
	26	—The Niece and the Chorus Lady (Com) ... 975
	29	—Hearts and Flags (Dr.) ... 1000
Aug.	2	—The Inheritance (Com.) ... 625
	2	—Home of the Seal (Ind.) ... 300
	2	—Cardinal's Edict (Dr.) ... 1000
	5	- A Lesson Learned (Dr.) ... 500
	5	—Father's Dress Suit (Com.) ... 500
	9	Wager and the Wage Earners (Dr) 1000
	9	- It Served Her Right (Com.) ... 375
	12	A Sane Fourth of July (Ed.) ... 1000
	12	—Heroes Three (Com.) ... 500

Harvard Professor Praises Pictures

During the course of his lecture on "The Signs of the Times in the Drama" before the Harvard Club of Cincinnati, O., Feb. 1, Professor G. B. Baker, professor of dramatic literature in Harvard University, extolled motion pictures as tending to stimulate the imagination.

"Motion pictures are taking the place of melodramas," he said. "There is less tendency toward crime and immorality in the picture show. One is compelled to use his brain to fill out the parts that are not given on the films, and the fact that the brain must be used is an argument in the picture's favour."

The Majestic Amusement Company of Memphis, Tenn., recently gave a performance at the Shelby County Poor and Insane Asylum which proved a great success. The pictures consisted mostly of scenic and comedy reels, which so delighted the inmates that they wanted to see more of them. It is altogether likely that a projecting machine will soon be installed by the Superintendent for the purpose of continuing this form of entertainment for the benefit of the inmates.

Five years ago there were no moving picture theatres in England. At present there are no less than 2,000, of which London has upward of 250. The total amount of capital invested is estimated as being in excess of $10,000,000.

Due to the influence of Superintendent A. T. Stuart of the Washington, D.C. public schools, it is expected that Congress will be urged by the school authorities of the District of Columbia to act upon a resolution whereby motion picture machines will be installed in the different schools.

The Edison machine is the best machine on the market. Would not change it for all other makes. Ours is one of the finest made.—*W. Avery.*

The Edison Projecting Kinetoscope in South Africa

We are pleased to report that all film subjects we have received from you have taken well wherever shown—we are more than pleased with them. We consider your productions far ahead of any other scenes turned out at present.—*African Film Syndicate, Johannesburg, S.A.*

Have shown every one of your releases since December 16th and am thoroughly satisfied with them. I would especially like to compliment you on "The Red Seal" and "A Stage Romance," both of which drew crowded houses.—*A. M. Fischer, Prop., Fischer's Elite Bioscope, Cape Town, S.A.*

I thank you for putting my house on your Kinetogram mailing list. This theatre is operated by a Pittsburg, Pa., concern, and we are using Edison Machines in all houses owned or controlled by that concern. We have several Model B's. The four machines apportioned this house are of this type. We always keep two extra heads in each threatre, one for emergency and one for outside exhibition purposes—the other two for active use. People are only wasting their time and mine too when they talk about anything but Edison Machines.—*A. H. Freeborough, Mgr. Princess Theatre, Laramie, Wyo.*

The Moral Effect of the Moving Picture

In one respect at least moving pictures have performed the work that man has found difficult. They have converted the head hunters of the Philippines into decent citizens. Our officials in the islands were at a loss how to impress upon the savages the advantages of cleanliness until they hit upon the moving pictures. Here was an expedient that spoke all dialects and was entertaining at the same

time. The novelty of the show appealed to the native's curiosity and then to his pride, and the result has been clean houses and streets where before they were filth and unsanitary conditions.—*Chicago Examiner.*

It is with pleasure that I take this opportunity to commend your company on their aim to give the public a higher class of subjects, such as scenic views woven into story form, educational subjects that are of real interest and at the same time attain the good for which they are meant. Such films as "The Doctor," for instance, are to my mind what the business needs to elevate and uplift it to overcome the bigoted feeling that exists among a great number of people who obtain their ideas purely from the press.

During the Red Cross Seal stamp sale for the prevention of the spread of tuberculosis in this city we exhibited the Edison releases, "The Red Cross Seal" and "The Man Who Learned." We invited the ladies in charge to sell seals during the intermissions, giving them a booth in the theatre and decorating the same attractively. The pictures opened the pocketbooks of the patrons, and as they passed through the audience in their nurses' uniforms it was surprising to note the generosity of all, even down to the newsboys, who cheerfully gave their mite towards the good cause. More of such films would not only swell the box office receipts, but will bring the members of the community in better feeling with the motion picture interests.—*H. G. Lux, Mgr., Alhambra Amusement Company, Utica, N.Y.*

"Many thanks for yours and for stickers and posters. We get a good number of your films. We have had first run of "A Case of High Treason," "In the Baggage Coach Ahead," and average *two* of your subjects each week, as we change four times."—*J. H. Ross, Putney Electric Palace, Ltd., S.W.*

Restoring the Eyesight

The *Mirror* correspondent in Spokane sends this interesting experience of Howard Russell, of the Lawrence Players, while playing at the American Theatre in that city: Mr. Russell stopped the other night as he left the theatre to put a dime in the hat of a blind man standing on the corner. He nearly dropped the coin, but the mendicant shoved his hat underneath it and skilfully rescued it.

"Why, you're not blind!" said Russell, scornfully.

"No, sir," confessed the beggar. "I am just taking a pal's place while he has a bit of rest. He's blind, sir—been blind from birth."

"Where is he taking his rest?" demanded the player, still unconvinced.

"Why, he—er—why, he's gone to a movin' picture show!"—*Dramatic Mirror.*

"We are showing "Quarrel on the Cliff," and "In the Baggage Coach Ahead," for our opening programme. I will include whenever possible one of your releases each half of the week."—*W. H. L. Travers, Houghton Empire Electric Theatre, Houghton-le-Spring, Durham.*

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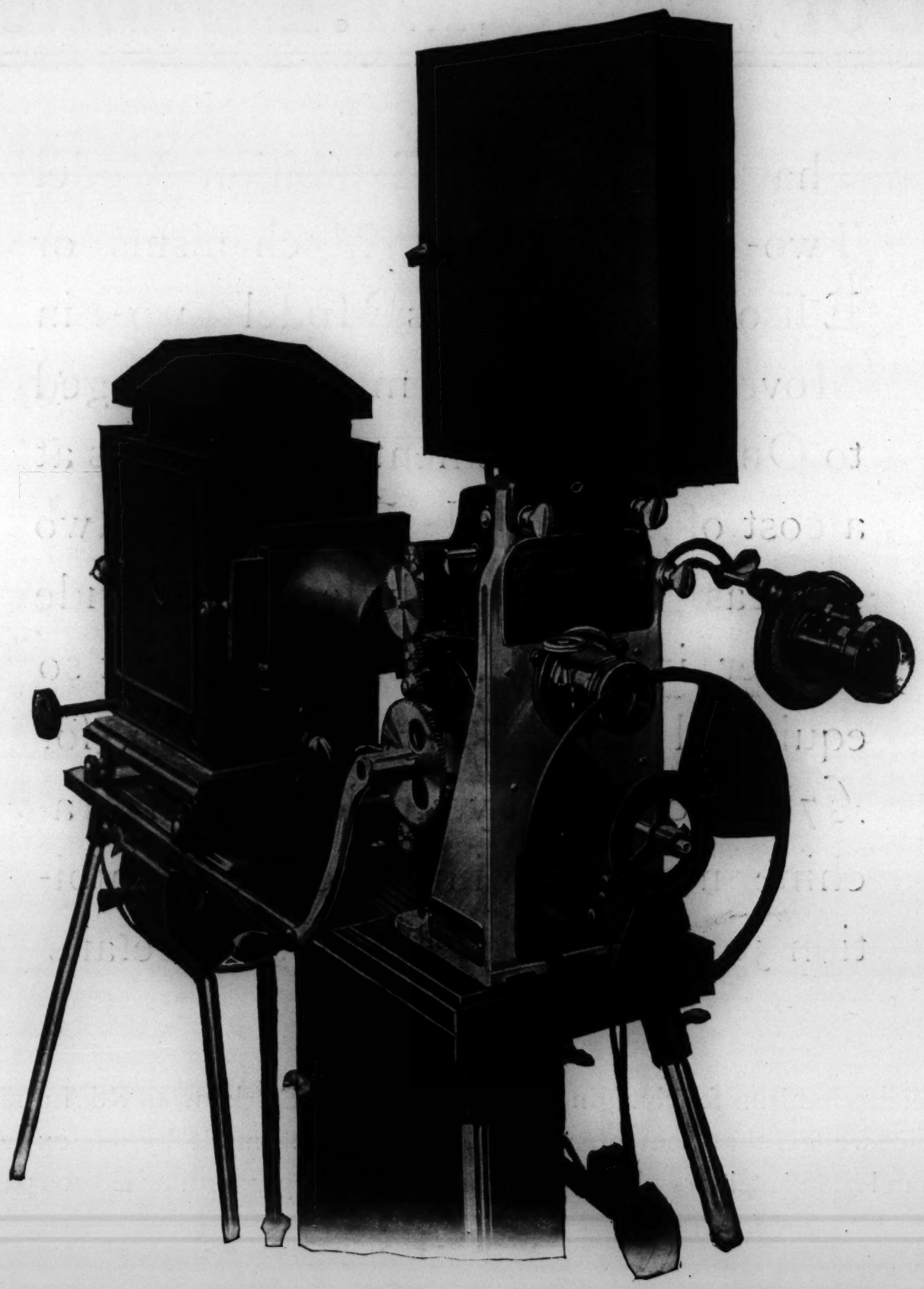

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